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## A CURIOUS CLOCK.

THE Louis XVI. clock illustrated herewith is constructed to run thirty days without rewinding. The movement was made in Munich, and is probably much older than the stand, which is of Italian walnut, beautifully inlaid with silver, brass, and enamel. It is seldom one finds so graceful an outline to such an article of furniture. The clock was picked up at a bargain by Mr. Watson, the Union Square art dealer, in a London by-street, during his summer trip this year. On its arrival here it was almost immediately bought by a well-known art connoisseur of Boston, but, fortunately, not before an opportunity was given to our artist to make a careful drawing of it.

Art-workers in metal, we think, may find the inlaid work well worthy of study, and we have therefore reproduced for them some of the details.

PLAIN TALK  
ABOUT ART FURNISHING.

MR. H. J. COOPER, in the October number of that admirable English paper, *The Artist*, introduces a series of "Outline Sketches for Furnishing," with some prefatory remarks, from which we select the following:

"Is there not a danger lest the wide diffusion of art knowledge and the spread of fashionable art talk should blind us to the real meaning of art, and fill us with a conceit as to attainments of which as yet we ought to speak modestly? I wish indeed we could drop this word 'art' and consign to oblivion its host of supplementary adjectives, not so much in connection with fine art, but as applied to art workmanship. It will be a healthy sign when we can fairly criticise a piece of cabinet-making or the decoration of a room and speak of it as a sound piece of work; commenting rationally and intelligently on its qualities of harmony, proportion, and balance, its fitness for the required purpose, the breadth, gradation, and juxtaposition of its color tones, instead of going into fashionable ecstasies about this or that 'artistic' color (as if any color could be specially artistic), or clasping the hands in an attitude of

reverent admiration before that lovely little window with its tiny leaded panes, because leaded lights and little windows are 'so artistic!' A lady remarked the other day, in reference to some red-brick Queen Anne houses that

were being described to her, 'Oh, yes, I know; those artistic houses with narrow staircases!' the fact being that the staircases had really been sacrificed to the desire to adorn the fronts of the houses with bits of white painted galleries and wrought-iron railings, and moulded brick door-heads. So ignorantly do we set to work with the cart before the horse!

"It is unscientific and unworthy of the age to say, 'I like this,' and 'I dislike the other,' without knowing why. At least a very little trouble of thought will be sufficient to show us the main reasons for our likes and dislikes, though it may not always be convenient to follow out these reasons to their ultimate conclusion for fear they should come too near a revelation of our moral antipathies and affinities. A people fond of pleasure and gayety will delight in the brilliancy of

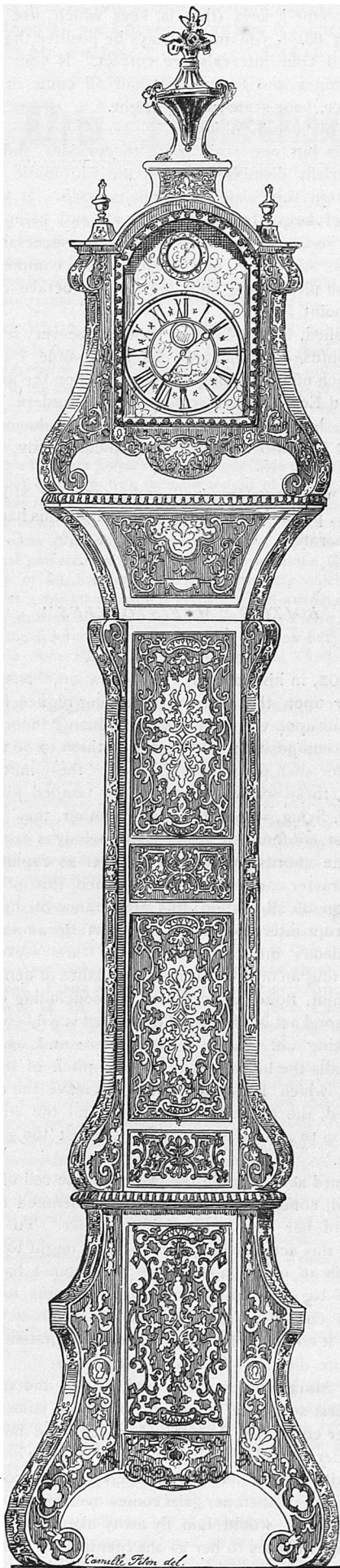
glittering lights, of dazzling mirrors, of gilding and of marble, even though they be for the most part imitations of the genuine thing. They appeal to a certain range of faculties and senses, and to special moods. A nation fond of eating and drinking in heavy sober fashion, such as the English have been and to a great extent are still, will claim precedence among their household gods for the massive serving table or side-

required for the great masterpieces of sculpture and painting? Similarly, on a lower scale, it is easier to talk about harmony and fitness in furniture and in decoration than to produce them. Everybody is now a little tired of so-called art furnishing, and is inclined to long for peace of mind, even at the expense of 'graining,' red flock papers, and conventional white and gold. The impatient exclamation, 'No school of art!' which we now not unfrequently hear, means, plainly speaking, 'no cant' about art, although it is a curious fact that those who may thus deliver themselves of a significant remonstrance against the extreme tendencies of the time not unfrequently subject you to their own special view of what a scheme of artistic treatment should be, and occasionally develop a plan differing by a hair's-breadth only from the views of the more thoughtful of the condemned school.

"There is abundance, we may say a superabundance, of material at the present moment both in the shape of decoration and of furniture; the test of art is in its application: so much lies in the putting together of things. It is this which constitutes the true business of a decorator. The material may be of the simplest, or of the most expensive, the test remains much the same."

## MISUSE OF JAPANESE ART.

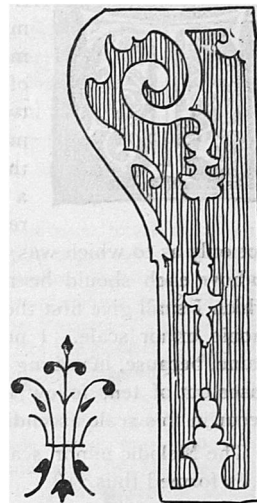
MR. C. PFOUNDEN, who makes Japanese art a special pursuit, lectured for the Birmingham School of Art lately, at Birmingham, on "The Art of Old Japan: its Uses and Abuses in England." England, he said, had ever and anon wavered between reproduction of the antique and copying the Eastern. The most recent craze, undoubtedly a most wide spreading one, was the rage for Japanese, or rather what was believed to be Japanese. The world indeed was literally being deluged with Japanese cheap stuff and "Brummagem" imitations. Japanese design had been a more welcome aid, and there was no reason why it should not be utilized; but there was a limit to this, and they could learn a valuable lesson from this attractive and interesting yet alien school of art far more important than its questionable value as a mere source of originals to be blindly copied. He would caution the artist against breaking up Japanese designs, and rearranging portions without a thorough knowledge of the original art motive of the native, depending alone upon the eye for the production of a fresh combination. They might thus see winter birds with summer flowers, summer butterflies with unseasonable accessories, plants that were never by any chance depicted in the same group by the native. There was nothing patchy or scrappy in Japanese true works of art when they thoroughly understood the subject.



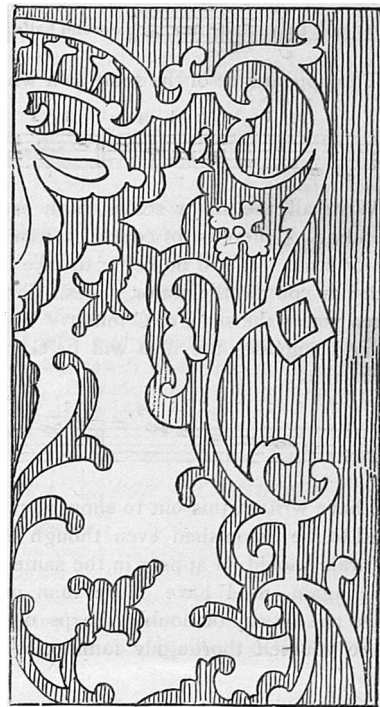
CURIOUS LOUIS XVI. CLOCK, INLAID WITH SILVER, BRASS, AND ENAMEL.

board, the ponderous dinner table and the capacious chairs, while the dining-room decoration, far from pretending to anything cheerful or light and graceful, will be found to tend toward the sober if not dismal coloring of low-toned greens or browns, or at best a rich heavy red with gilding.

"We can all prattle easily about art; yet how few of us are able to comprehend the training of brain and hand



DETAILS OF CLOCK-FACE AND CASE.



DETAIL OF CLOCK-CASE.